



KDVS 90.3 fm Davis, CA www.kdvs.org

MONDAY

TUESDAY

WEDNESDAY

*Record Reviews
Interviews with:
Norman Corwin
Heaven Exempt
KDVS Events Photos
Blues Festival Coverage
How Practical are you?*



TABLE OF CONTENTS

Staff.....	3
GM Statement.....	4
Note from the Editor.....	4
A Quick Read by Jefferey Fekete.....	6
Norman Corwin Interview by Douglas Everett.....	7-8
Heaven Exempt Interview by Rob Dog.....	9-10
Hey Blues Lovers by BJ.....	11-12
KDVS Events Photo Gallery.....	14-17
Reviews by DJ Rick.....	18-19
Chris Killimanjaro's Top 5 of Spring.....	19
Reviews by Richter Atmosphere.....	20
How practical are you? Quiz by France.....	20
Top 90.3.....	21
Upcoming Events.....	22



KDViationS is a free, quarterly publication compiled of articles, interviews, KDVS news and events, and reviews written by our volunteer staff, and also our quarterly program schedule. If you are unable to find *KDViationS* regularly, please e-mail publicity@kdvs.org to request to be added to our mailing list.

This issue was brought to you by Elisa Hough, Anneliese Kaufman and Heather Klinger.

KDVS is a freeform, non-commercial, volunteer run radio station broadcasting out of the University of California Davis. For over 40 years we've brought quality alternative music, public affairs, news and sports programming to the airwaves at 90.3fm on your radio dial, and we also stream online at www.kdvs.org.

KDVS STAFF

KDVS Core Staff 05-06

General Manager- Steven Valentino
Co-Programming Directors- Melissa Kenny, Nix Glass
Business Manager- Victoria Stephens
Business Sponsorship- Bernard Benson
Co-Publicity Directors- Heather Klinger, Emily Tung
Music Directors- Jenn De La Vega, Andy Pastalaniec
Chief Engineer- Rich Luscher
Studio Tech- Todd Urick
Assistant Studio Tech- Ben Johnson
Computer Tech- Chris Thielen
Office Coordinator- Jason Lin
Underwriting Director- Marie Boisvert
News Director- Drake Martinet
Production Director- Teddy Briggs
Public Affairs- Scenery Girdner
Sports- Angela DaPrato
Events Coordinator- Brendan Boyle

Introducing the new staff... KDVS Core Staff 06-07

General Manager- Edward "Drake" Martinet
Programming Director- Melissa Kenney
Assistant Programming Director- Erik Magnusson
Music Co-Directors- Jessica Ponaman, Scenery Girdner, Sean Johannessen
Office Coordinator- Craig Fergus
Production Director- Chris Cacciatore
Computer Tech- Chris Thielen
Public Affairs Director- Mara Williams
Record Label Director- Andy Pastalaniec
Co-Publicity Directors- Elisa Hough, Matthias Gropp
Business Manager- David Nguyen, Bernard Benson
Chief Engineer- Rich Luscher
Head Studio Tech- Todd Urick
Assist. Studio Tech- Ben Johnson
Underwriting Director- Victoria Stephens
Events Coordinator- Brendan Boyle
News Director- Lindsay Schrupp
Assistant to the GM- Michelle Leung

As of July 1st, we welcome a new staff here at KDVS. We want to thank everyone for their hard work over the past year, and wish good luck to those leaving KDVS and/or Davis and appreciate all the time, passion and energy they put into the station. KDVS couldn't run without the dedication from people like these-
Jenn De La Vega (Fanny McGee),
Josh Karbelnig (DJ Karbs), Jeremy Newton (DJ Remy) and Sammy Toyon. We wish you all the best!



(Most) of the winning team from The Aggie vs. KDVS sloshball game. KDVS won 22 to 11.

Edward "Drake" Martinet (GM 2006-2007)

Hello All,

So you know how you have that favorite bar you like to go to, where the bartender makes your favorite drink just the way you like? How you've been going there for a while now, and even though there was a little too much vermouth in the martini to begin with, your favorite bartender (we'll all him Steve) changed the mix a little and makes sure to keep your favorite vodka in stock? Steve knows your name; he lets you run a tab and makes sure your seat at the end of the bar is always free. Then one day you go in and there is another guy behind the bar washing glasses. He reaches across the bar and says,

"Hey, I'm Joe, what'll it be?" All you're thinking is, 'who the hell are you, and where is Steve?' He seems alright, but he's not Steve. You sit down, order your favorite drink and for the first time in a year, it tastes different. Not bad...he got the vermouth right, but just different. And after a while, you get to liking Joe's drinks. They're not Steve's but they're good in their own way.

Well, I told you that story to tell you this..."Hi, I'm Joe. What'll it be?"

I'm honored to be the new General Manager here at KDVS, and I promise to make sure all of our listeners always have a seat at our freeform, community radio bar. KDVS has just come off of our most successful fundraiser ever, with over \$65,000 in pledges received. The Core Staff worked their tails off, and all of our listeners get to reap the fruits of their labor in an ever expanding KDVS presence all over the Sacramento Valley. We will be continuing our perpetually innovative lineup, and re-dedicating ourselves to bringing our listeners only the best in programming, news, shows and beginning this fall, new releases. KDVS Recordings will be opening its doors in the coming months and I look forward to putting the needle on our first release.

I'm excited to lead KDVS into a new year of success, innovation and freedom of expression.

Best,

Edward "Drake" Martinet
General Manager
KDVS 90.3 FM

G
M
S
T
A
T
E
M
E
N
T



Steven Valentino did not submit a final GM statement. As you read this, he is in New York taking the city by storm. He will return for the fall quarter at UC Davis before graduating.

Note from the Editor

Here goes, my last KDViations for KDVS. Will I miss staring at a computer screen until 3am? Editing horrible grammar and spelling mistakes? Hounding people for their articles, especially the poorly paid staff? Driving to South Sac to pack my Honda Civic full of program guides? Dealing with countless printing errors? Trying to make that stack of guides disappear that is sitting in the KDVS lounge? Maybe. It's been a long year, but I have to say, a lot of improvements were made this year that will make it a lot easier for our next two publicity directors- Elisa and Mathias. This includes software updates (thank god for InDesign), a new publicity manual, a new computer, and other smaller, but still important upgrades. I wish these two luck.

Don't worry, I'm not going anywhere. Although I will not be on staff next year, I do plan on helping out in the publicity department, and will continue to co-organize the KDVS Record Swaps and do my weekly radio show "Live in the Warzone" Tuesday evenings from 8-9pm.

Thanks for sticking with KDVS, and if you regularly pick up an issue of KDViations, know that a lot of hard work goes into each one, so we all hope you enjoy them.

-Heather K.

*"Corporate radio
is giving me a
headache!"*



*"Commercials
make me so mad!"*

"Well, than this is for you!"

KDVS New Volunteer Meetings
for the Fall Quarter!

October 3rd & 4th @ 7pm

Please attend one meeting. Both will
be held at KDVS 14 Lower Freeborn
Hall on the UC Davis campus.
Davis, Ca 95616

If you have any questions, please e-
mail our office coordinator at
kdvsoffice@kdvs.org.



America has become 'speed' obsessed. We love our fast food, fast cars, fast download speeds, and ever faster ways to convey ideas that accommodate our shockingly shortened attention spans.

The same

relentless technological advance which moved the world land speed record from about 35 MPH to 700+ MPH in less than 100 years now compresses time itself with TiVo like efficiency. We zip, zap, and shuffle in our mad dash to retrieve our preferred brand of news, music, sports, or other content. Product placement within TV entertainment programming is not simply a clever marketing tool; it has become an alternative to the commercial 'interruption' of ad supported media as more and more viewers report use of DVR technology.

I'm not shedding a tear for advertisers since they are a highly adaptable breed in this evolving time shifted media landscape. One way or another, they'll get their message out even if means 'brandcasting' as Snapple will do this summer. The makers of the sugary concoction have literally bought out the entire commercial inventory of Boston modern rock station WFNX this summer so listeners can enjoy an oxymoronic 'commercial free' presentation courtesy of you guessed it. It can't be long before XM and Sirius take to this practice offering you the 'Sprite' channel which can't be much worse than 'Lucy', 'Ethel', 'Deep Tracks' and whatever other insane monikers are dreamt up.

There should be a real and deeper concern regarding our accelerated culture as seen in the creation and use of media. We are discounting deliberate behavior, contemplation, reflection, forethought, and even language itself. Forget the now hopeless and vain effort to promote a serious work of literature. Our devolution from hard cover to paperback to books on tape to magazines and now simply 'zines, is far too advanced. For a more contemporary understanding of our acceleration affliction, simply consider the 60 second message reduced to :30 to :15 to :05... "Can You Hear Me Now"...and words themselves replaced with an iconic logo...the Arches, the Swoosh, the Yellow Ribbon, the Flag, the Cross. When communication is so effectively abbreviated, the icon becomes the message and more insulated from question, challenge, or alternative viewpoint.

To learn more, read Orwell's "1984" on the topic of "Newspeak". For a non fictional Application, the book "Linguistic Engineering: Language and Politics in Mao's China" by Dr. Fengyuan Ji explores Chinese exploitation of language during the failed Cultural Revolution. Before you reach for the fast forward button, mouse over to yet another 'hyperlink', fire off another text message, or make another 'blog' entry, take a break from 'surfing' and get below the surface to understand the price of brevity in pursuit of speed.

When he's not surfing online or rifling through new releases to play on "Today's Aberration, Tomorrow's Fashion" on KDVS, Jeffrey Fekete toils in commercial radio, web advertising and event marketing.

A Quick Read

By Jeffrey Fekete

KDVS MERCH!

T-SHIRTS
\$12 POSTAGE PAID

S, M, L, XL, XXL
BLUE, RED, BLACK, WHITE, AND GREEN

[PLEASE LIST ALTERNATES!]

BUTTONS
\$1 POSTAGE PAID

STICKERS
\$FREE!

SEND CHECK OR MONEY ORDER OUT TO KDVS RADIO:

**KDVS
C/O PUBLICITY
14 LOWER FREEBORN HALL
DAVIS, CA 95616**

QUESTIONS? PUBLICITY@KDVS.ORG

Why have our clients traveled from LA, Nashville, NY and Tokyo to record their band in Sacramento, CA?

T H I E

H A N G A R

**Find out why:
www.tapeop.com/john/**

Interview with Norman Corwin

By Douglas Everett

Author Ray Bradbury has called Norman Corwin the greatest writer, greatest director, and greatest producer in the history of radio. Corwin's programs, broadcast from the late 1930s thru the 40s are fondly remembered as milestones.

KDVS's Douglas Everett caught up to Mr. Corwin by visiting him at his home in Los Angeles in February 2006. The previous May 2005, Radio Parallax had attended an event at the Museum of Television and Radio, which honored the 60th anniversary of one of his most celebrated shows – that which aired in 1945 on the night of allied victory in Europe.

RP: Mr. Corwin, Welcome to Radio Parallax.

NC: Thank you very much.

RP: You've always been interested in poetry. I learned in my research that while working as a reporter you once turned in a report of a football game done in verse!

NC: I choose, at this late stage, not to remember that.

RP: I'd like to see that bit of reporting, personally.

NC: So would I! But I may have destroyed it. As I recall it wasn't too bad. It was a kind of a brash idea to begin with.

RP: When you went to work at CBS you were given complete creative control. This STILL astounds people. Right off the bat you produced some classics. One, *The Plot to Overthrow Christmas*, led to a visit by fellow CBS employee Edward R. Murrow. Tell us about that.

NC: The first original script that I wrote for CBS was *The Plot to Overthrow Christmas*. That program fell on Christmas Day and a publicity man attached to my unit had to send out notification of programs that were up-coming. He said, "Your program falls on Christmas Day. Are you going to do a Christmas Show?" I said "I hadn't thought that far ahead, but it it's a possibility". He said "We've gotta give it a title". I said "How about '*The Plot to Overthrow Christmas*'? He said "You mean it?" I said "It's as good as anything else!"

RP: (laughter)

NC: So, I had my first line, which was "Have you heard about the plot to overthrow Christmas?" The second was "Well gather ye now from Maine to the Isthmus of Panama and listen to the story of the uttering glory of some gory goings on in Hell." (pauses) "Now it happened in Hades, ladies..." and so forth.

RP: Have you seen *Good Night and Good Luck*?

NC: Not only did I see it but I was on a symposium with George Clooney and the Dean of the School of Journalism at USC. I liked the picture very much by-the-way. I

was called upon to recall the meeting with Ed Murrow, one that you have already mentioned.

When I wrote this play, the first original script for CBS, I hoped, as a freshman from the boonies, that it would be noticed by the veterans with whom I was keeping company. But nobody said: "Caught your show last night and liked it." I was a little downcast thinking: What does it take to be noticed on this 18th floor? Then, there was a knock on my door. I opened it and there stood Edward R. Murrow. Even then he was London chief for CBS.

He explained that he and Mrs. Murrow were in town for the holidays, both caught my program from last night, and he had to look me up. That was a wonderful introduction to a great figure and began a friendship that lasted into the late years. At one time my wife and I wanted to adopt an infant. The adoption bureau required a letter of reference. I thought "Who better to ask than Ed Murrow?" He wrote a marvelous letter that succeeded. So, I owe the adoptive paternity of my son to Edward R. Murrow.

RP: You found the movie to be true to the spirit of the Murrow you knew?

NC: True to the spirit of the Murrow I knew, but limited by the dimensions of the film not giving us the war years. I was fortunate enough to share his office in London. Sent over to do a series called *An American in England* during the war, I shared office space with Ed.

RP: So even in the 40s you were trying to expand America's view [of the world]. We are criticized as being a nation that looks inward. Do you feel there has been some improvement in that over the decades?

NC: No, I think there has been a regression. When we look abroad we look with an astigmatism - or worse. The idea of this nation undertaking a pre-emptive war, which had to be sold like merchandise, bothers me very much.

RP: You wrote a book in 1983 titled *Trivializing America*. How did you feel America is trivialized and what can we do about it?

NC: There has been a mediocritization of American values; steadily increasing and pernicious. I said at the time that this book was published that I hoped that I would be proven wrong on every page. That hope has not been realized.

We now trivialize even war. I think our pre-emptive war in Iraq is a trivialization of American democracy and standards. The fact that we should replicate the effrontery of Japan, which attacked us in a pre-emptive war; that we should honor that act especially when it had to be sold and manipulated. (Shakes his head) I think that many of the things that have been enacted by both Houses of Congress in the current administration are deplorable, and

We went to 7 dangerous war assuming

Iraq has too many weapons of mass destruction when we, as a nation, have the most weapons of mass destruction - and nobody is complaining. I for one, want a secure America, but I don't think it should be achieved the way it has been, nor do I think that it [brings us genuine] security.
RP: Can we talk a bit about the 50s? You did some famous World War II-era programs that celebrated the best that America strives to be, PATRIOTIC programs, yet even you fell under the shadow of Joe McCarthy. Can you talk about this era - AND the current administration's "either you're with us or you're against us" attitude?

NC: Yes I can talk about it and will. I was a liberal and in those days thanks to Joe McCarthy, and others of his ilk, any liberalism of any sort was suspect. That was proven experimentally one day when someone stood on Madison Avenue and tried to give away copies of the American Bill of Rights. Nobody touched it. I was a liberal, and CBS WAS liberal. That's why when the pressure got hard to bear CBS was one of the worst offenders. They felt an aura of guilt.

RP: I read of Bill Paley not backing up Ed Murrow. Many people have pointed out that although *Good Night and Good Luck* tells that interesting story of [Murrow's program about] Milo Radulovich - this was actually late in the game.

NC: It was late in the game, yeah. Paley had very good instincts - at least the Bill Paley I knew. They not only tolerated me they never bothered to take ratings of my programs. I was up against Bob Hope, then the number one program in all radio, and CBS didn't care. They felt that Hope's audience and mine were mutually exclusive.

Let me give you an example of the liberality of that network. Toward the end of the war in Europe the acting program manager of CBS came to me and said "Will you interrupt the series you are now doing and have ready for broadcast on the night of victory in Europe an hour broadcast? We will sequester an hour of prime time, take it away from a sponsor and give it to you." They did not say "Now what will your approach be?" They did not ask "Now how much will it cost?" They did not ask "Now who will you cast?" They did not specify that I turn in the first twenty pages. The first that the brass heard of that program was when it was on the air! That kind of freedom exists nowhere here or abroad today. Five years after this program was done that kind of freedom was denied any writer.

RP: I read that CBS had a policy of what they called "sustaining programs" like yours. In such cases they strove for excellence and were not concerned about sponsorship.

NC: They issued a pamphlet in which they took pride in blocking out certain times which they said were "reserved from sale!" Can you imagine?

RP: These days I cannot.

NC: (Laughs) Right.

RP: Can you comment on what you think we should expect from the media in times of turmoil? The media has come under

criticism lately for rolling over for a lot of what is going on?

NC: I believe that criticism is justified. I think it is irresponsible of the media to take hand-outs from any administration whether it is one led by Franklin Roosevelt or George W. Bush.

RP: In radio's golden era there were some great programs that people tuned in to every night- Jack Benny's show, Fred Allen's, dramas like *Night Beat*. Which did you like?

NC: I was very fond of Fred Allen. That was traceable to the fact that he liked my programs (laughs) and invited me to come on one. There was a wonderful spoofing program in which Fred interviewed me. He was a charmer (and an) intellectual. He was a bright man interested in literary and other subjects beyond his expected ken. The other companion to that classification was Groucho Marx. He had an extended correspondence with T.S. Elliot.

RP: And with you!

NC: Well, I wouldn't put myself in the same league.

RP: "Allen's Alley" [the ensemble of comic actors who worked on Fred Allen's radio shows] turned up in Norman Corwin productions, correct?

NC: Minerva Pius [played Mrs. Nussbaum on Allen's show] and Ken Del Mar [played Senator Claghorn, later copied as the cartoon character Foghorn Leghorn] were very good actors whom I enjoyed working with, yes.

RP: Do you think much of satellite radio and the old-time programming that they broadcast?

NC: I wish them well, but I do wish they would select others besides Howard Stern to pay a half billion dollars to.

RP: Could you comment on some of the great performers you worked with?

NC: I had the good fortune to direct some of the greats. I will forever be grateful to them. I enjoyed working with [Charles] Laughton, Frederick March, Ruth Gordon, Elsa Lanchester, and in the theater with Betty Davis. And Groucho Marx, of course. AND Orson Welles. One of my prize trophies is a telegram from Orson - at the height of his fame - asking "Can I be on your program next week?"

RP: You found a place for him?

NC: The Marine Corps couldn't pry that letter from me. (laughs) I came along at a time when there wasn't much in the way of literate writing that attempted what I was attempting: to show a respect for language, ideas, and concepts. Actors like Groucho and Jimmy Stewart would be on my shows for scale. They didn't demand their commercial fees, which averaged around \$10,000 per appearance. They would work for \$200 because they wanted to exercise their talent on language and ideas. I was lucky, because nobody else was doing it in the whole dammed media. I have to be eternally grateful to CBS for allowing me to do that - and (for) not looking over my shoulder

RP: It is famous in the annals of broadcasting, Mr. Corwin, that in 1941 you produced weekly shows that depended only upon what emerged from your typewriter. Do you have a secret you can share for how

one may fight writer's block?

NC: Yes, have a deadline every week to deliver a complete play and have your name on it. That series was called 26 by Corwin. That's a possessive title, rare in radio. I may have been the only one who carried that at that time. I would have broken both legs to have each program as good as I could make it. I did not always succeed, but that was my goal. The secret of it is to give up everything else. You don't go to a movie. You don't go to a play. You don't go to the beach. You work and work and work. I retreated to a little copse on the west bank of the Hudson about twenty miles from the city and cut off all my ties in the city itself. I would have a secretary pick up my pages and take them to the composer. I had composers for live music for each program. The casting director would reserve stars when I could get them. It was six months of sentencing myself to hard labor.

RP: The toughest six months of your life?

NC: Yeah, the toughest, but I loved what I was doing, which made it possible.

RP: When do you know when you're finished with a piece?

NC: I did not have that privilege. [For] many a program I re-wrote portions in a rehearsal break. So, it was right up to the clock.

RP: I guess it comes down to: you have an air time, and that, ultimately, is when you're finished.

NC: That's right.

RP: Is there something which you have never yet done, but which you'd like to do?

NC: If I had the years back I would like to do another 26 by Corwin. I just loved that medium. I'm drawn to it as a muralist is to a blank wall.

RP: You've written in the past about what you're fond of what comes to you through the ear versus television, which depends on action, action, action.

NC: I believe to this day that the ear is the master organ, that it is through the ear, not the eye, that we receive Beethoven and Bach and Brahms and the rest of that great hierarchy of composers. Let's face it, human communication did not begin with the printed word or the written word. It began with grunts, with vocal indications of what was out there to be hunted, and the approach of an enemy. Song and speech were for the ear, not for the eye. Printing came much later, and thank God it did come, but the difference between the eye and the ear in the perception of space, broadcasting, is perhaps illustrated by the fact that there was no term for radio [that was] equivalent of "boob tube".

Nor couch potato. The ear obliges you to collaborate with the program that you are hearing.

RP: Many people regard the programs you produced (to be) at or near the pinnacle of what radio has accomplished. Which were your favorites?

NC: I think that I am not alone in choosing the program that was ready on the night of victory in Europe: *On a Note of Triumph*. Indeed there is a nominated documentary for an Academy Award. We are conversing less than two weeks before the award show, but **8** [one nominated film]

is a documentary about me given the floral title of: *A Note of Triumph; The Golden Age of Norman Corwin*.

RP: [We were somewhat speechless here. We had pursued an interview with Mr. Corwin for months unaware of any such film. Our ignorance seemed to surprise Corwin who fielded a call from Reuters after we concluded.]

NC: To HAVE a golden age in your pocket is quite a privilege and I take that very seriously. (Laughs)

RP: We'll be pulling for you on Oscar night.
NC: Right.

RP: What can we look forward to you producing next?

NC: I have another book in me, which my publisher is hounding me about. That book is on the unexpected subject of prayer. I want to call it *The Uncommon Book of Prayers*.

RP: There is story, Mr. Corwin concerning how as a young man newly signed on by CBS you were working late one night in the same building from which Orson Welles was broadcasting the *War of the Worlds*...

NC: I had FOLLOWED Orsons' *War of the Worlds* and did not know what was going ON the studio directly beneath my own. I found out later that Orson had emptied out the living rooms of America. Nobody could have heard my program.

I had a friend in the Master Control room whom I called the next day to ask "How late did the calls keep coming in?"

He said "the last call came in around two in the morning", and I asked "what was the nature of that call?"

He said "it was from a man who was probably a truck driver in New Jersey."

I asked him "what was the conversation like?"

He replied "well, he asked 'is this the station that broadcasted that program about Mars?'"

The Master Control man then said, "yes, it is", wearily, for it was two in the morning.

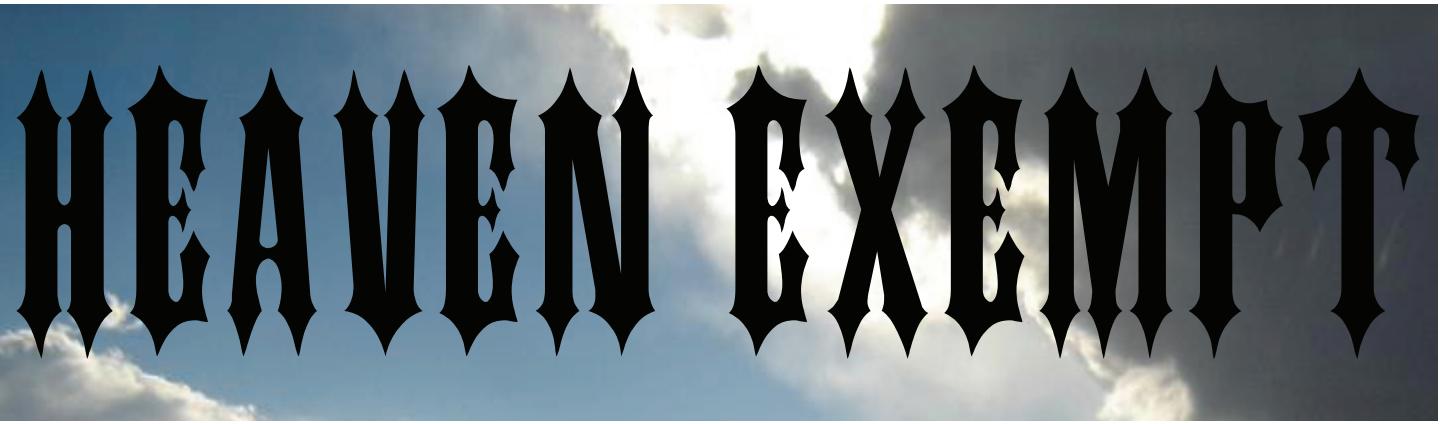
The man then said "listen! I wanna tell you something mister! My wife heard that program and got so excited she opened the door and she fell down a whole flight of stairs... Jeez, dat was a won-da-ful program!"

RP: [laughter all round] Thank you so much for speaking with us Norman Corwin, I hope that we may do this again.

NC: My pleasure, thank you.

Happily we DID visit Norman Corwin at his home after this. At age 96 he is remarkably vigorous (and notes that his father lived to be 112). We hope to do it again.

Four days after we broadcast this interview *A Note of Triumph: The Golden Age of Norman Corwin* WON the Academy Award for best short documentary film of 2005.



INTERVIEWED BY ROBIN KAHN AKA DJ ROBB DOGG

DJ Robb Dogg (RD): In the studio we have local Woodland metal band Heaven Exempt.

Wrath the Impaler (WI): I am the vocalist

for Heaven Exempt. I am Wrath the Impaler

doing all the gutturals.

Bane the Feneris Wolf (FW): I'm the guitar

player and backing screams.

Chaos the Butcher (CB): They call me Chaos

the Butcher. I've been called worse. I do

the drums and the drive by shootings in the

background. Death Grind bringing it to ya.

WT: All the way from Woodland

California. (Laughs)

RD: I guess you guys are a rare breed in

Woodland? Not that many metal bands

around there?

WI: Not many at all actually.

FW: We're one of a few metal bands, and we

don't even know who the other bands are.

At least as far as the heaviness that we're

playing.

WI: The death grind.

CB: Bringing out the blasphemy.

RD: So you guys wanna talk about anything

in particular?

FW: We're just trying to get stuff started right

now, like getting the bass player and a lead

guitarist. We're playing a show in Phoenix

Arizona this month and after that we're gonna

start settin' up a whole bunch of local shows

with bands, friends of ours and anyone else

who likes what they hear tonight.

WT: Speaking of bands . . . (shouts out)

Killgasm and Decay of Society: you better be

listening.

CB: (shouts out) Slaughterbox...

WT: (shouts out) Mucus Membrane from Red

Bluff, listening on the internet. I hope.

RD: I thought you would have a bassist

tonight? So what's the deal with that?

WI: It's coming along slowly, it's definitely

coming along. We hope to have him lined up

for Arizona. We don't even know if he can

make that yet but we definitely want to have

him at least up to speed so we can play local

shows with him afterwards.

FW: Seems to be a slow going process.

Unfortunately [there are] some scheduling

conflicts.

RD: That's too bad.

CB: We can thrash with or without him, but

we hope it works out.

VW: I can always turn up the chunk a bit

more on the guitars.

RD: I also understand that you guys donated

to KDVS and are actually going to record a

future demo down here as well.

WI: That is correct. When you guys were

doing the 'drive we put up the hundred and

fifty bucks to come in here and cut ourselves

a demo with all of you hardcore people.

CB: Grant from On the Y actually threw

in the rest of the money to complete the

fundraiser you guys were going for the

amount. So, thanks to Grant for hooking that

up.

FW: Thanks to On the Y. Good little venue

there.

RD: Definitely. So speaking of venues, where

do you guys like to play?

WI: Anywhere that's not in Woodland.

(Laughter) So far in Woodland we've had

big problems getting shows. Nobody really

seems to be on the whole death metal wagon.

FW: They seem ok at first but once they put

in the demo then they don't call us back for

some weird reason (laughs).

CB: On the Y is a great spot. The Distillery

is a good spot too. We like to play in Red

Bluff cuz our buddies Slaughterbox are from

there. We plan on going back there pretty

soon.

FW: We like playing anywhere from here to

the Bay Area.

CB: We'll play anywhere.

WI: We've had offers to play both in New

York and Canada. So that's not entirely

impossible within the next year or two.

CB: Most definitely.

FW: Gotta get the economic situation down

first, I guess.

RD: You guys ought to check out this place

in Oakland called the Stork Club. I saw

Impaled there a while back and it was pretty

good.

CB: Impaled is a great band. I saw them in

Hollywood with Dark Funeral at the Knitting

Factory. They tore it up. It was a great show.

WI: A gathering of the beasts to legion.

CB: We actually brought some tracks that

influenced our music, like a track by Some

Embalmer. What else do we got on there?

WI: Goratory.

FW: Deeds of Flesh.

WI: And I even put ♫ on a special

select track from Phobia.

CB: Were actually playing with Phobia at the

Death Fest in Arizona so that should be a blast.

I've been looking up to those guys for years.

WI: Yeah, if you haven't heard of them, Phobia is

from LA. Brutal, brutal.

WT: I style myself after the vocalist from Goratory

and from Embalmer.

CB: Yeah, I love the Embalmer. Rob is a crazy

man.

WT: Is Rob the drummer?

CB: No, the singer. (laughter) They just played at

the Maryland Death Fest. Yeah. How many tracks

we gonna play tonight guys?

WI: I believe we're playing our whole lineup.

CB: I wasn't informed of this. That's good.

That's good to know.

RD: So, how did you guys get into death metal?

CB: I was in a band called Torture a while back.

A few years ago we played a show with Severed

Savior and Deeds of Flesh on a bill I didn't

even know I was playing on actually. I don't

know it was pretty much Embalmer, Purulent

Sperm Canal. I can say that I mean that's a huge

influence of mine. Old-school Dark Funeral for

sure. Gutt. Old school Gutt.

WT: All the porn grind.

CB: Waco Jesus too.

WI: Funny story. The three of us plus our bassist

have all known each other since a very young age,

and I'm gonna out us all right now. We all went,

yes that's right, to the Christian school.

FW: That's what it does to you.

WT: The bassist and I have known each other

since pre-school. Uh this guy (the drummer) is

a grade behind so I've known him just about as

long.

CB: I was a wee lad. He (the singer) would pull

down my pants and push me down and stuff cuz

he was like a huge polar bear out on the soccer

field. Right on Tom way to push your weight

around. I appreciate that.

WT: And this guy —fourth grade all the way.

CB: Bane the Fenerous Wolf.

FW: Yams.

WI: Yams, Yams, Yams the Sweet Potata. The

Fenerous Sweet Potata.

CB: Candied yams.

RD: It's pretty funny how it happens in Christian

school ya know. It happened to me too.

WT: They push you to be so smart. And then

they push you to believe things that they wanna

think you should believe and you get too smart to

believe and all of a sudden you're an outcast.

RD: Interesting. Yeah so how is the songwriting

process going for you guys?

FW: It's pretty good. Pretty consistent actually.

We've been pumping out some new stuff lately. We usually start out with me writing out the guitar riff. Put that down and then get drums behind that and get vocals over the top of it after that and then hope that our bass player shows up and practices it. (laughter)

WI: They're a rare breed.

CB: We're actually gonna throw some female vocals on one of our tracks.

RD: Really?

CB: Lucifer's child. Her name is Tessa.

WI: Just in case you couldn't tell, Tessa is Mark's girlfriend.

CB: Hi there. (laughter) Yeah I had to pay a lot of money for that, but (laughter) it worked out. She ended up liking me, she ended up liking me.

WI: You got to put her on a lay away plan.

CB: Payments actually monthly.

RD: I'm really looking forward to seeing this show because I'm usually down here on Friday nights and it's hard to get out to death metal shows or shows in general on a Friday night so I decided to bring a show down here instead.

FW: We're down anytime man. Hopefully when the bass player gets working and everything else we'll come back and do it maybe.

RD: Yeah that would be awesome. So are there any releases you guys are working on?

FW: We're trying to get the demo out right now that's why we're gonna come back here and record here at KDVS. Just try to get that out. We could do a full length we'll probably just do a smaller one and try to distribute it.

CB: Maybe a split with Killgasm. Those are good guys. We're gonna try. I'm sure they're down. Get with em' and start working stuff out.

CB: (shout out) Times of Desperation and Killgasm! Check em' out.. On the Y.

RD: Other than your troubles with getting shows in Woodland, how's the Sacramento scene treating you guys?

WI: Very receptive. Very, very receptive.

CB: It's strange. We had this show with E.T.T.S. from Arizona planned for three months and three venues cancelled within the span of a week. We ended up not playing with em.' But we threw 'em on another bill, like a nu metal bill at On the Y.

WI: Thanks again Grant at On the Y.

CB: We got to see 'em thrash out and it was a great night. It was really fun, but just unfortunate we didn't get to play with 'em.

RD: That was a good show. I was there for that one. I drove all the way out after this show was over. Jaime from Killgasm was like "You gotta go see these guys; you gotta go see these guys." So I was like all right, definitely an "interesting" show.

FW: It was good. It had like 3 fights right in the tiny little pit. For anyone who's ever been to On the Y down the stairs there's not much room for moshing and standing but we do it anyways. We had like 3 different fights break out that night. That was a record for On the Y since I've been there.

CB: There was a lot of liquor on the floor, and there was much slipping in that mosh pit. It was a good night.

FW: A couple of people went into the pole.

RD: Yeah that's a pretty weird pole right

there.

FW: It's bad positioning

RD: Who writes the lyrics?

WI: I do.

CB: Wrath and Bane.

RD: So, are they pretty much standard for the scene; for the style of music that you play, or do you go outside of that?

WI: We try to be as all encompassing as possible. There's a lot of stuff that we sing about. A lot of songs, a lot of our songs have dual meanings. You know they have an up front physical meaning and then they have a more emotional hidden meaning below them. Forsake not the Flesh is definitely a good example of that. The entire song up front is a very, very physical song and underneath it all, its message is to not conform to appease a greater power and don't exchange the now for something that probably isn't going to be later. . . you know what I mean.

CB: Yeah, burn the churches.

RD: That's deep. (laughter)

CB: This is the next little diddy we're gonna be playin. It is a huge influence to us. I didn't get to but the other guys got to chat with Lord Worm from Cryptopsy.

WI: We got his permission to cover this song and put it out on an album

CB: Yeah it should be great. We got about three quarters of the way done complete. We could of had it by the ETTS show but...

CB: No, but especially

Phobophile I don't know what it was when I first heard this album. I don't know how many years ago, it mesmerized me and totally crippled me and I have been a fan of this band ever since.

WI: Cryptopsy is definitely probably the biggest influence of our music.

CB: Unfortunately I wasn't down to pay 27 dollars to see them in Decay of Society. I'm sorry. I'm sorry.

WI: But those twenty seven dollars didn't let you see Flo's fifteen minute drum solo. That was sweet.

CB: Right on.

RD: Next time you guys should just call up KDVS and get free tickets for that.

CB: Yeah I

10

think I will, Rob. Thanks.

RD: Ill definitely let you guys know when were giving away some Cryptopsy tickets.

WI: Now that were in the nine o'clock hour and people that I gave those flyers to should be listening now. We wanna say what's up. Nathan and I here work at Western Truck Parts out in Sacramento. We have a bunch of customers and coworkers listening tonight as well as a bunch of friends out in Woodland that are just supporting us all the way around man, all the way since the beginning. Jay, Jacob, Isaac you guys know who you are.

CB: Jay is a secret member actually.

ALL: Do it for Jay.

CB: The Godfather too, if he's listening. He's the bouncer.

WI: Yeah we have portable security all the time.

FW: How bout we get some inspiration here and hear that Phobophile. Then we'll rock.

HEAVEN EXEMPT is:

Chaos the Butcher (CB) - Drums
Bane the Fenris Wolf (FW) - Guitar/backing vocals

Wrath the Impaler (WI) - Vocals

Havoc the Licentious Pulse- Bass (not present)

Heaven Exempt- www.myspace.com/heavenexempt666



710 K St
Sacramento CA 95814
916-446-3973
records@rare-records.net

LPs CDs DVDs VHS posters 45s
memorabilia and more

ROCK SOUL R&B PUNK INDIE PSYCHE GARAGE
RAP/HIP HOP JAZZ BLUES HOUSE METAL
REGGAE ELECTRONIC INTERNATIONAL
... AND OTHER FINE AURAL ARTIFACTS



www.rare-records.net
www.myspace.com/recordsthestore

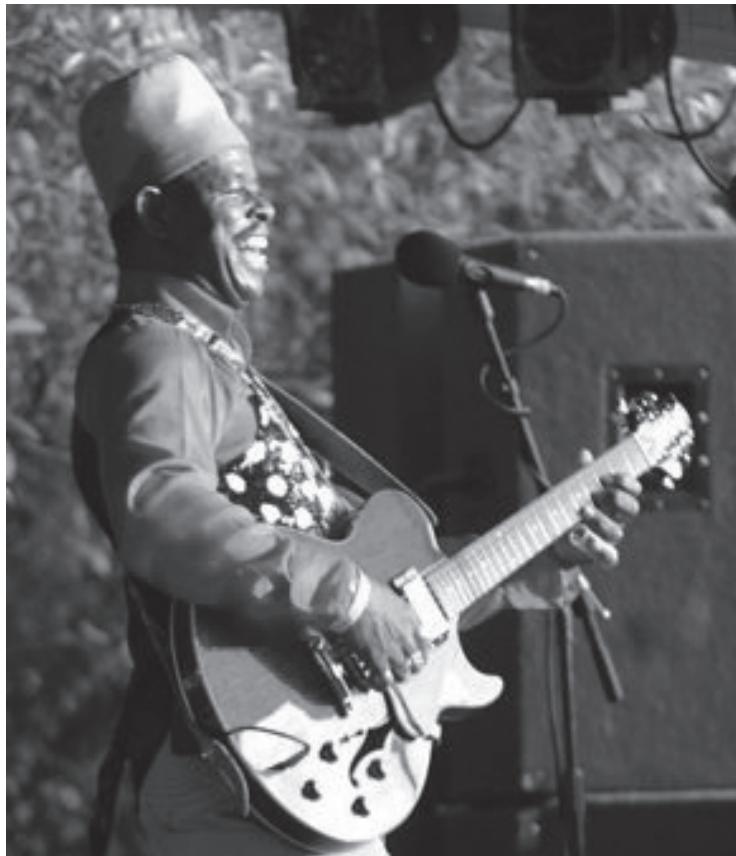
Come support your local independent record shop!



Members of Mumbo Gumbo



"Little" Charlie Baty and Rick Estrin of Little Charlie & The Nightcats



Lil' Ed



"Little" Charlie of Little Charlie and The Nightcats

Hey Blues Lovers....!

By Benton Runquist



Lil' Ed joins the crowd!

any conversations until after the set is through...you don't want to miss what Rick Estrin is saying...even (or should I say especially) during the breaks....his banter is almost as fun as some of the song lyrics.

Lil' Ed and The Blues Imperials were up next and, they too, had the place jumpin' from the get go. It was a rare treat to have two of Alligator Records hottest acts on the same bill...hopefully not the last time this will occur in our neck of the woods....are you listening Mike?!?!

Again, I'll let the photos do the writing for me, but unless Lil' Ed is as good an actor as he is a musician, he was having almost as much fun as the fans....maybe that's why he got off the stage and came into the crowd...to see what we were all so excited about!

I felt sorry for Jackie Greene to have to follow such a high energy act, but this was only because I hadn't seen Jackie Greene before.

He has reached the stage, at least here in his own 'backyard', where he doesn't have to worry about fan reaction. He had the dance floor packed DURING HIS SOUND CHECK! Ok, Ok, the guy is good. He is obviously an incredibly talented musician (playing keyboard, guitar, harmonica and, of course, vocals) and I'm just happy he plays the blues. His show reminded me of Kyle Melton, another musical prodigy, (and ex KDVS DJ) who popped in with an acoustic guitar during my KDVS Fundraiser show a couple of years ago and did a song about Wine, Whiskey and Women. Sounded great, but does that mean (at the ripe young age of, perhaps 17 at the time) that he knows, or has experienced what he's singing about....fast forward to Mr. Greene singing about Cell Block #9. Bottom line, I'm glad he likes singing the Blues, where it comes from, who cares?!

As for the Festival itself, it went on for a second day that I could not attend. From the reports I got, the next day was just as full of energy as the first. If you haven't been, watch (or listen for it....we'll let you know on KDVS when the next one is). Promoter Mike tries to do a couple of shows a year, either at the Horseman's Club on Longview Drive in Sacramento, or somewhere close. This was renamed the Hell or High Water Show due to the cancellation of the originally planned Heritage Festival Show that was to take place along the water front, but, you guessed it, got cancelled due to high waters!



Jackie Greene



Rick Estrin of Little Charlie & The Nightcats



Plainfield Station

Bar and Grill

Opens at 10am, 7 days a week

23944 County Road 98
Woodland, CA 95695
530-668-0207

Plus all-ages outdoor stage with live music in the summer

KDVS Events Photo Gallery

Pictures from the KDVS Record Swap, Operation: Restore Maximum Freedom III, recent live shows and shots from the station

Photos and text by Heather Klinger unless otherwise noted

KDVS Record Swap May 21st, 2006

Putting together events is fun, but a lot of hard work. The KDVS Record Swap was no different. As a co-coordinator, along with Tim Matranga who's had past experience in setting up swaps, there were several meetings, lots of logistics to figure out, flyers to make and post, press releases to send out, volunteers to help the event run smoothly, communication with vendors, renting and moving tables and chairs, buying supplies...the list goes on.

The swap was a success thanks to all the hard work from our volunteers at KDVS and the dedication that Tim and I had for the event. Also, thanks to Chris Killimanjaro and DJ Mucky for letting me drag them out of bed at 6:30am to go help me all day at the swap. Another big thanks to Liz at the Fools Foundation for her hospitality, and flexibility. Please support locally owned and supported ventures like the Fools Foundation which houses art and music shows, as well as sell-out buy out. Places like these will die without support from the community.

We are planning on doing record swaps more regularly once again. Our goal is two per year, with Fools Foundation as our semi-permanent location. Look for the next one to happen in November! For more information, you can e-mail klinger@kdvs.org or keep an eye on www.kdvs.org! You can also view the Fools Foundation website at: www.foolsfoundation.org



Night Wounds



Scott Soriano and Tim Matranga's Tables



Two of the 20+ tables at the swap



Ed and Remy at their booth



Klinger and Chris Killimanjaro

Operation: Restore Maximum Freedom III June 3rd, 2006

The third installment of KDVS' ongoing music festivals featured 13 bands. These included Art Lessing, Eddie the Rat, Oaxacan, Micose & the Mau Maus, The MegaCools, Betsy and the Teen Takeover, Sholi, Night Wounds, Ettrick, ...Worms, Clid Beaks, Erase Errata, and the Advantage.

For more information on the bands and the festivals, you can visit www.myspace.com/maximumpfreedom.

Our next is slated for October 7th! Bands TBA.



Fuzzbox Flynn and Emily scoping out records



**Eddie the Rat
(Photo by Ryan Todd)**



Flower Vato and Art Lessing



Crowd shot



The MegaCools



Betsy and the Teen Takeover



A game of Chess



Night Wounds

Various



**Watusi Zombie at Delta of Venus
(Photo by Tommy V.)**



**Ditty Bops at Delta of Venus
(Photo by Craig Johnson)**



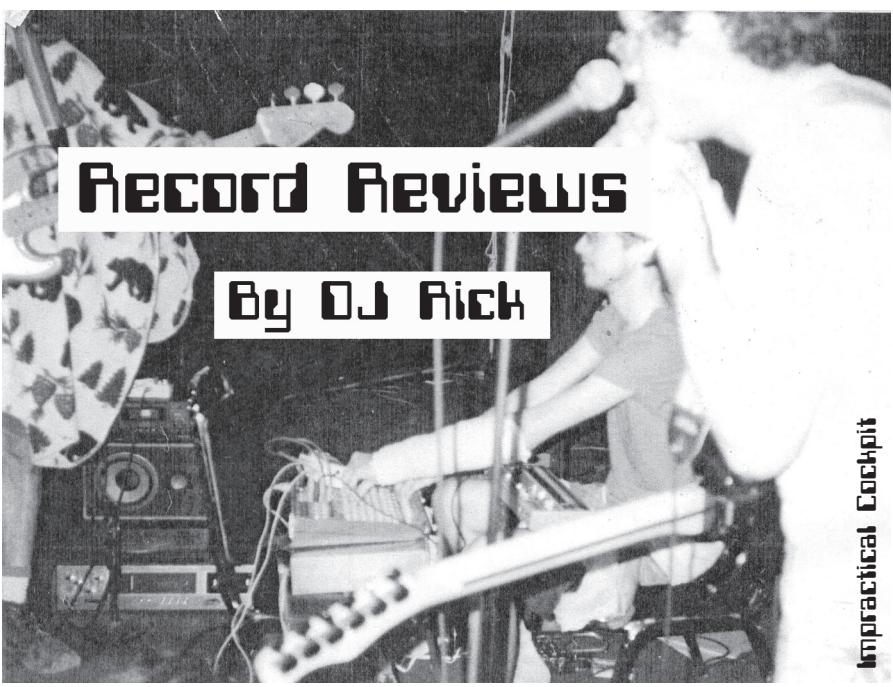
**Will Sherwin (ex Business and Music Director)
of the Breezy Days Band on LISA 5-18-06
(Photo by Elisa Hough)**



**Tim and Megan after breaking
\$65,000 during the Fundraiser
(Photo by ?)**



**Sean and Elisa at the last women's
basketball game of the season 3/4/06
(Photo by Yawen Chen)**



Record Reviews

By DJ Rick

Inpractical Cockpit

Captain Ahab "After the Rain My Heart Still Dreams" CD (Deathbomb Arc)

Captain Ahab is an exciting electro/"ravesploitation" performer from Los Angeles, and outta anyone still milking the "irony as fashion" schtick for what it's worth, this man is getting all the best of those last drops on this incredible new album. Much of the music is rooted in ghetto-tech, booty-bass, and daringly mainstream techno cliché, but it's all remixed and remixed and over-remixed until it's made right again, coated in digital stardust, and oh...THE LYRICS!!! I was grinning while listening to the whole thing, even while repeating certain tracks over and over. How giddy you'll get when you hear the refrain of "Girls Gone Wild" sung through that same vocal processing that reinvigorated Cher's singing career with that terrible song about believing in life after love. This is sheeny and technology-rich, yet undeniably great like only Andrew W.K. and Girl Talk can achieve.

V/A "Why Is Anything Forbidden?" Vol.2 CD (Deathbomb Arc)

DBA's new "Why Is Anything Forbidden? vol. 2" CD is a tribute to Cash Money Records, and it just might be the raddest swipe anyone's taken at anyone's favorite rapstars, yet with a lot of care and respect, too. While most of the artists on this disc are from California's DIY experimental rock scene, there's an outstanding variety here from college-radio-friendly indie rock all the way to completely cracked noise, and some of the songs are essentially straight covers while others are merely Cash Money-inspired originals, and still some are outrageous deconstructions. It's a juxtaposition that looks awful on paper, but it plays out perfectly thanks to Yuma Nora ditching their avant-jazzy free improv for the strutting double-triplets of hip hop. Amy is such a versatile vocalist, so is it really a surprise to hear her pull of the most lilting rap flow ever? Dewey Decimator R.I.P. are a complete mystery to me, so I can't tell you anything about them, or even whether they are being ironic or not. But both bands here are showing us free twee's hip hop edge. Yes, guys...I'm still trying to make that "free twee" genre stick. Alarmist, Business Lady, Child Pornography, and even Xiu Xiu are some of the bands that make an appearance here. You can't let this slip by you.

Rose for Bohdan "Then Everybody Hugged 'Racism Is God'" (Deathbomb Arc)

R&B's releases are all neat and great, yet they're wildly unpredictable; but guitarist/vocalist Brian Miller tells me that for this latest album, the band has succeeded in recording the best possible representation of the live R&B experience, and from having seen the band a few times, I totally

agree. The bass-riffs are chunkier than Oprah's ass shitting a Payday bar (sorry!), but a hell of a lot more propulsive. Okay...don't take this the wrong way...but remember when Superchunk and Archers of Loaf were much-hyped? Sure, other than that one "Powerwalker" song by the Archers, I was also kinda bored by those bands, but you know how the most interesting thing about those bands was the bass guitar, right? Well, right now, Rose for Bohdan is showing us the direction those Tarheel bands of yore coulda taken had they not elected to become Docker khaki-wearin' bores in button-down plaid shirts. This is ecstatic, elated, and at times really explosive!

Home Blitz "Apocalyptic Grades 2005 AD" 7-inch (self-released)

Little is known about Home Blitz except that the band includes at least one DJ from Princeton University's WPRB, and they must be record collector freak fanboys. What a neat little record...full of the nervousness, spunk, and ultra-amateur abandon of early Half Japanese. The song "Hey" gets derailed during the first verse so the singer can unwrap a new piece of gum, thereby earning a nomination for most endearing lack of professionalism since Mystic Records kept the tape rolling through so many thrash bands' false starts. I can just see these guys being total ladykillers because their complete lack of game is such mad game.

Crisis "Holocaust Hymns" CD (Apop)

I've been confused about this late-70's British DIY band for years. Misinformed amateur punk historians told me that Crisis was a white power band, which was sorta reinforced by my learning that the band was pre-Death in June, and I know Death in June has flirted with fascist lyrical references and iconography. Without ever hearing the song "White Youth," I figured it was a supremacist rallying cry. I'm sad that I ever bought into that because this band made some great music, and anti-racism was the primary plank in their platform. For people who think the Warsaw demo is better than any Joy Division album, (a) you are wrong about Warsaw being better, and (b) you really oughta hear Crisis. Straddling the blurry boundary between punk and post-punk, Crisis have that bass-propelled urgency that you love. Members of Crisis also landed in Sol Invictus.

V/A "Tête de Bébé" LP (S-S)

12 French bands (maybe one or two Belgians actually) comprise the outstanding new compilation LP, "Tête de Bébé," a follow-up of 2004's "Babyhead" comp from the impeccable S-S Records. Maybe I'm just a little over-excited, but this could be one of the landmark punk compilations of this era, deserving to be rated among such all-time greats as "Not So Quiet on the Western Front" and "Cleveland Confidential." These bands generally mine the territory between garage and arty new-wave, and they all do it superbly. And while there's a great variety on this album--some primo scuzz here offsets the childlike Dragibus and several synth-heavy bands--Cheb Samir is in several of the bands that appear on this LP, including Crash Normal, the Normals, and his Black Souls of Leviathan (and he's in even more bands than that aren't on this record, such as the amazing Cheeraks). Paris seems to be really popping off with a lot great bands right now, and this is how to get acquainted with them.

Frustration "Self-titled" 7-inch (S-S)

Frustration are another French band, and I believe they share some members with Anteenagers M.C. Whereas the Anteenagers' art/punk ratio is about 35/65, Frustration's ratio is more like 60/40, due in large part to the keyboard being featured as a lead instrument on some songs. S-S has released four more Frustration songs on this EP, which includes a song that's a complete reworking of Joy Division's "They Walked in Line," but with the bass riff left largely intact. Another four songs by Frustration exist on a 12-inch EP from early 2005 on the French label Born Bad, and there's a new 12-inch also just out which I'm dying to hear. They even cover a Crisis song on it. So far, what I've heard of them suggests that they're infallible.

Ich Bin "Obéis" LP (Poutré Apparente)

Ich Bin is one of my favorite new discoveries so far this year thanks to fellow DJ Scott Soriano, who brought back a limited quantity of their new



LP from his trip to Paris, France. "Obéis!" reveals a bizarre band from the Mediterranean island of Corsica who made aggressive and weird synthpunk in the late-80's and early-90's. A new French label smartly reissued it in its first true LP edition which is a stunner! While they essentially employed the same gear as EBM/industrial bands such as Front 242, Ich Bin were fascinated with the budding noiserock genre, perhaps finding their way to Jesus Lizard and Killdozer from Big Black. Some of the songs sprawl obtusely like those bands, but otherwise, there's no resemblance to any other band working at the time in the realm of "punk" or "industrial"...except perhaps early Nitzer Ebb. But this is nothing like homogenized industrial music. And hence, this LP sounds as fresh as if it were teleported back from the future.

K.K. Rampage "Sides E & F" 7-inch (Rococo)

K.K. Rampage are dudes that began as a completely antics-based noiserock band steeped in the influence of Chicago's local heritage as the neo no wave capital of the 90's. Their previous CDR releases I've heard were largely uneven, mostly meandering demo-stage, but this first vinyl release unveils a more serious band who have focused on rising above the baseness of stripping, drawing their own blood stage, and assaulting live audiences with flour...there are actual ideas at work here! Fans of Harry Pussy, give it a try.

Fat Worm of Error "Pregnant Babies Pregnant With Pregnant Babies" CD (Load)

This album is the ultimate neighbor annoyer. Forever compared to Caroliner, FWOE get slagged sometimes by haters for not being "rustic enough," like the old-timy ruralisms of Caroliner are so necessary to mimic. But I say the haters are fools 'cos the weighty Worm of wrong have succeeded in becoming perhaps the freest band in rock, rhythmically speaking. Their rhythms sputter and ooze, seemingly like the movements of microscopic organisms that like to burrow under the skin. This is supremely whacked noise from leftfield foul territory warning track that's just bewildering beyond belief, and almost constantly alternating *accelerando* and *ritardando* like so much free jazz, or a big-hold 45 playing at 33 off-center. The only question is...does bewilderment draw you in or drive you away? I am all in on this band, and they've never sounded better.

Ovo "Miastenia" CD (Load)

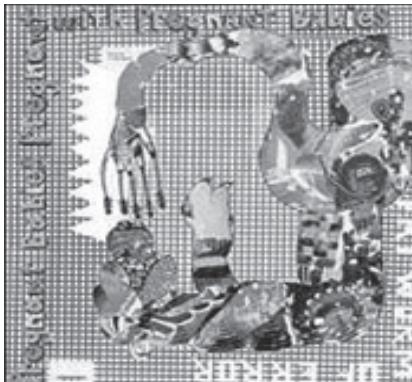
Ovo often matches ferocity with even the fiercest powerviolence band, but on this new album on Load Records, this Italian duo reveals some serious versatility. There's short, sharp shocks brutality on short tracks, menacing midpaced noiserock, and even long, dramatic pieces that remind me of Neubauten at their broodiest (e.g. "Seele Brennt"). I can still marvel at how tremendous they were live at Grandma's House in Oakland last year; I was amazed at how the woman in the band started bowing one of her dreadlocks, and yanking on it to make a sound not unlike a talking drum. That subtle sound is one here a few times, but the bread and butter is abjection and the conjuring of mean spirits by this deranged witch and her warlock's ominous and oppressive beat of tympani, toms, and upside down buckets.

Impractical Cockpit "To Be Treated" CD (Load)

Hey, this might be my favorite new thing of 2006 so far! I don't know if I'm reading more into it because they're from New Orleans, but this stuff sounds like it could've only been recorded under extreme distress, yet there's still some rays of hope shining through the bleakness. Grating monotony at its most powerful and starkly beautiful...are these echoes of TFUL282 or even Rrope? I saw this band back in 2001 or '02 at the Loft in Sacto, and I remember liking them. I bought their first album which had its moments, but sounded overall too much like too many bands' first records...cheaply done, muddled, bad sound separation. But I remained interested in their future. Now, with "To Be Treated," I discovered that I missed four albums worth of IPCP. I didn't know this was their "sixth album"...what a truly awesome band they've become!

Mikaela's Fiend "2006 Tour" CD (self-released)

Here's the phenomenal teenage power-noiserock duo



**CHRISTOPHER
KILIMANJARO'S
TOP FIVE SINCE
SPRING**

1) Ohsees ->The Cool Death
Of The Island Raiders (Narnack)
#) Clipd Beaks ->Preyers
(Tigerbeat6)

2) Digital Leather ->Monologue
(Shattered)

5) Country Teasers ->The Empire Strikes
Back (In The Red)

4) Sic Alps
(Mt. St. Mtn.) ->The Soft Tour in Rough Form

Reviews by Richter Atmosphere



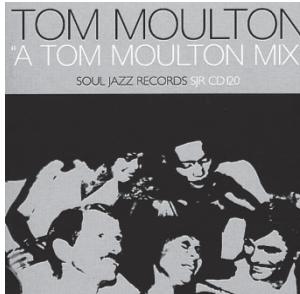
Barry Brown – Release the Chains 7" (Rockers)

There are still stacks of classic Reggae singles that haven't found their way onto a compact disc anthology, and Barry Brown's "Release The Chains" is one that demands to be heard before someone gets around to compiling it. Thankfully, it's now available as a clean and loud repress on Augustus Pablo's Rockers label. "Release The Chains" is tuff pounding drum beats with liberation and retribution charged Barry Brown vocals. Pablo produced the single and Michael Taylor provides bass lines that bounce and jump out of the speakers.

Flip it over and there's a mad dub version that competes with any of King Tubby's or Prince Jammy's finest. Strictly Rockers!

Leroy Sibbles – Rock and Come On 12" (Cookie Jar)

On the cover of Trinity's *Three Piece Suit* LP, there's a drawing of a sign that reads "This Way to Constant Spring," and Leroy Sibbles' *Rock and Come On* takes me to that same open space. On *Rock And Come On*, Sibbles delivers warm soulful vocals that match the standards he set on foundation Studio One singles and other classic recordings with The Heptones. He produced and arranged *Rock and Come On* in 1981 at Tuff Gong Studio with the champion Roots Radics band inna heavyweight form. And while this song was included on his *On Top* album, you can only find the dub versions on this 12". On the first dub, his voice dips in and out of the mix and we hear echoing drums, minimal digital effects, and a loop of aquatic sonar machine blips. The second dub spotlights the steady Roots Radics rhythm and stretches for six plus minutes and across the entire flipside. I believe that this 12" was pressed in limited quantities, so act now or be cursed to search for it on ebay later.



Tom Moulton – A Tom Moulton Mix 2XCD & 4XL (Soul Jazz)

For their latest offering, Soul Jazz presents a deluxe anthology of pioneering 12" Disco era remixes by Tom Moulton. Don't fret music snobs - you won't be asked to do the YMCA to this set, and it's not a discful of throwaway alternate mixes with pounding bass lines and techie drum beats that smother the life out of the original tunes. The genius in a Moulton treatment lies in the subtle way he extends the length of a song by gradually introducing and removing instruments, vocals, melodies, and beats from a mix. Since his rhythm tracks supply plenty of energy and his song

arrangements are constantly evolving, his mixes keep my interest no matter how long they run for. But I'm just the guy with headphones on - sitting behind a desk, tapping a foot, and typing this review. I can only imagine the effect these extended grooves would have if they were played out on a dance floor. A Tom Moulton Mix begins with an eleven minute version of Eddie Kendricks' "Keep On Truckin'." It's bright and funky Pop Soul with guitar, bass, drums, vibes, horns, organ, strings, and sweet femme on femme backup vocals. My favorite song on the anthology is his mix of Patti Jo's "Make Me Believe In You." The track kicks off with a sparse but heavy drum beat. Next, bass and piano jump into the mix, and just as I'm taken with the melody of the flute, Moulton adds another track of manic hand percussion. And by the time Patti steps in to sing, the song's developed into a kind of Latin Jazz and Northern Soul hybrid. As the song dances towards its conclusion, reverberating strings grace the closing moments of the song with an elegiac haze. My picks from the second disc include the extended and heady Disco Pop versions of Andrea True Connection's "More, More, More" and The Lover's "Lip Service." All in all, A Tom Moulton Mix succeeds in highlighting many of the artier elements of the Disco era and affirms Moulton's place in history as the master and creator of the 12" remix.

Should you be unable to find these or other releases at your local shop, I recommend the following mail order sites that I have received excellent service from:

Ernie B's Reggae
<http://www.ebreggae.com>

Dusty Groove
<http://www.dustygroove.com>

Forced Exposure
<http://www.fe.org>

How practical are you? By France

"It's About You" / Mondays 8:30-9:30 am

1. You and your friends decide to go out to dinner. They are divided between Thai food or Mexican food. You:

- a) decide you should all choose to fast for the evening because it is supposed to be good for you.
- b) choose based upon where the closest Thai or Mexican restaurant is to your place.
- c) make everyone go to sushi because that is what you feel like having.
- d) tell people that you love both and that surely they can agree on one since everyone is hungry.

2. You are getting married. A dear friend offers to make your wedding dress for you. You:

- a) ask her if she's ever made a mermaid costume.
- b) thank her, give her design specs, and add that money back into the honeymoon budget.
- c) give her the website of your favorite designer and tell her you are really glad someone is willing to buy your dress.
- d) hug her and ask her to go shopping at thrift stores for the perfect, and reasonable, wedding outfit.

3. A co-worker is flirting with you in a most unwelcome way. You:

- a) introduce her/him to your best friend.
- b) refer her/him to a dating website.
- c) ask her/him to take you out to lunch a few times. You can use the free meals. Mention that gifts are also welcome.
- d) tell her/him that their attention is of concern to you. Introduce them to your mate.

4. Your mate brings home ingredients which are a bit different from what you expected for dinner. You:

- a) decide to find out how shiitake mushrooms will taste on ice cream.
- b) send her/him back to get the right ingredients.
- c) make her/him figure out and cook dinner while you go out.
- d) have fun creating a different meal together.

5. You are planning a party for a friend. You have chosen a theme and have delegated some purchases to a few people. You:

- a) hope that the design-your-own clown costume favors get here in time for the guests. Oops, maybe you should have mentioned that on the dinner invitation?
- b) have e-mailed all the assignments out and have requested all phone in to acknowledge that they are on the job.
- c) asked the friend to furnish you with a proper budget. What do they expect? That you pay for this???
- d) arrange for something easy that will remind your friend how loved they are.

6. You have been given the choice between being very smart, very beautiful, or very rich. You:

- a) wish for the ability to fly.
- b) choose wealth. You can buy looks and hire smart people.
- c) choose all of them. You deserve it all.
- d) feel really grateful for what you have. Take the money and start a charity foundation to help those who are less fortunate.

7. You are at a gathering of people who vary in political beliefs. Someone says something that you know is a lie. You:

- a) start telling lies of your own. This could make for a very interesting evening.
- b) correct them, unless they are your boss or someone you want on your good side.
- c) who cares what anyone else is saying?
- d) correct them if it is a lie which could lead to what you think is a harmful way of thinking.

8. You have been working two jobs because you need to do so. Someone you love points out that you can do with a little less and protect your health, among other benefits. You:

- a) quit both jobs. That should be even better for you!
- b) crunch the numbers and feel you need all of the money.
- c) demand that your friends pitch in to support you.
- d) hear the truth in it and decide that the extra 12 hours of sleep per week will definitely be better for your health than the few hundred dollars are.

9. You are playing a game which requires skill and luck. You just lost. You:

- a) didn't realize which game you were playing.
- b) make sure the rules were being followed.
- c) don't accept that you lost. It must be somebody else's fault.
- d) have a great time.

10. You hear about turmoil in another part of the world. You:

- a) think that everyone should just relax.
- b) know there is nothing you can do about it so don't worry about it.
- c) think, Who cares?
- d) inform yourself about the issue and, if you can, do something.

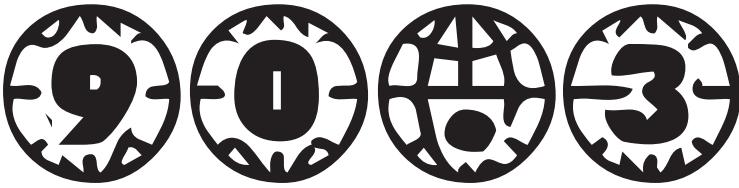
This quiz is only for fun and perhaps a bit of reflection. How did you do?

Mostly A's: You? Practical? Perhaps in an alternate universe...

Mostly B's: Yes, you are admirably practical and, when you die, people will be able to say how very practical you were. Is that what you want?

Mostly C's: There is a difference between being practical and being self-centered and calculating.

Mostly D's: Dictionary.com gives one of the definitions of practical as: "Of, relating to, governed by, or acquired through practice or action, rather than theory, speculation or ideals." You have chosen to practice kindness, service and generosity. Keep up the good work!



1. Clid Beaks - "Preyers" (Tigerbeat 6)
2. Digital Leather - "Monologue" (Shattered)
3. Boy Least Likely To, the - "The Best Party Ever" (Too Young To Die)
4. Various Artists - "Tête de Bébé" (S-S)
5. Boris - "Pink" (Southern Lord)
6. Country Teasers - "The Empire Strikes Back" (In The Red)
7. Growing - "Color Wheel" (Troubleman Unlimited)
8. Please Quiet Ourselves - "Comin' Awoke EP" (Self-Released)
9. Elyse - "Self-Titled" (Isota)
10. Casiotone for the Painfully Alone - "Etiquette" (Tomlab)
11. Liars - "Drum's Not Dead" (Mute)
12. V/A - "Tropicalia: A Brazilian Revolution In Sound" (Soul Jazz)
13. Soul Position - "Things Go Better With Rj and Al" (Rhyme-sayers)
14. Light Sleepers - "S/T" (Self-Released)
15. Helvetia - "The Clever North Wind" (The Static Cult)
16. Silver Daggers/Death Sentence: Panda! - "Bored Fortress Singles Club split 7-inch" (Not Not Fun)
17. Madlib - "Beat Konducta Vol. 1-2" (Stones Throw)
18. V/A - "Why Is Anything Forbidden? vol. 2" (Deathbomb Arc)
19. Half-Handed Cloud - "Halos & Lassos" (Asthmatic Kitty)
20. Dudley Perkins - "Expressions" (Stones Throw)
21. Black Heart Procession, The - "The Spell" (Touch & Go)
22. Buttless Chaps, The - "Where Night Holds Light" (Mint)
23. Cannibal Corpse - "Kill" (Metal blade)
24. Subtle - "Wishingbone" (Lex)
25. Ovo - "Miastenia" (Load)
26. Hospitals/Afrirampo - "Bored Fortress Singles Club split EP" (Not Not Fun)
27. Amoeba Men - "Let the Infection Set In" (CNP)
28. V/A - "New York Noise Vol. 2" (Soul Jazz)
29. Forest - "Tourrorists!" (Abduction)
30. Black Lips - "Let It Bloom" (In The Red)
31. Auto da Fe - "The Spectre" (Secret Eye)
32. Red Pony Clock - "Tunes From Terrace Towers" (Asaurus)
33. Islands - "Return to the Sea" (Equator)
34. Mammatus - "S/T" (Holy Mountain)
35. Envelopes - "Demon" (Brille)
36. Cheveu - "Dog" (S-S)
37. Coldcut - "Sound Mirrors" (Ninja Tune)
38. Field Music - "Field Music" (Memphis Industries)
39. Loose Fur - "Born Again in the USA" (Drag City)
40. Matmos - "The Rose has Teeth in the Mouth of a Beast" (Matador)
41. Man Man - "Six Demon Band" (Ace Fu)
42. Johnston, Daniel - "Welcome to My World" (Eternal Yip Eye)
43. Watusi Zombie - "s/t" (Self-Released)
44. V/A - "Gold Leaf Branch" (Digitalis)
45. Sic Alps - "The Soft Tour in Rough Form" (Mt. St. Mtn)
46. Charalambides - "A Vintage Burden" (Kranky)
47. Boss the Big Bit - "The Ice Cream Man EP" (Self-Released)
48. V/A - "Garage Beat 66 v 5 : Readin Your Will" (Sundazed)

49. Camera Obscura - "Let's Get out of This Country" (Merge)
50. Alias & Tarsier - "Brookland / Oaklyn" (Anticon)
51. Think About Life - "Think About Life" (Alien 8)
52. Who's Your Favorite Son, God? - "4-song EP" (Scenery Audio Archive)
53. Danielson - "Ships" (Secretly Canadian)
54. Concretes, the - "In Colour" (Astralwerks)
55. Gnarls Barkley - "Selections from St. Elsewhere" (Downtown Records)
56. Visioneers - "Dirty Old Hip Hop" (Bbe)
57. Wizardzz - "Hidden City of Taurmond" (Load)
58. Calexico - "Garden Ruin" (Quarterstick Records)
59. Belle and Sebastian - "The Life Pursuit" (Matador)
60. Bolt Thrower - "Those Once Loyal" (Metal blade)
61. Frustration - "s/t" (S-S)
62. Cigarettes - "Gimme Cigarette" (S-S)
63. Hot Chip - "Over and Over EP" (Astralwerks)
64. Impractical Cockpit - "To Be Treated" (Load)
65. Cribs, The - "Mirror Kissers" (Witchita)
66. Collett, Jason - "Idols of Exile" (Arts & Crafts)
67. Fat Worm of Error - "Pregnant Babies Pregnant with Pregnant Babies" (Load)
68. Brilliant Red Lights - "Touch Like You Want It" (Agent Records)
69. Kid606 / Kid Commando - "Split Seven Inch (Div/orce Series 4)" (Ache)
70. Cosmopolitans - "Wild Moose Party" (Dionysus)
71. Coachwhips - "Double Death" (Narnack)
72. Foster, Josephine - "A Wolf in Sheep's Clothing" (Locust)
73. Parts & Labor - "Stay Afraid" (Jagajawar/Brah)
74. Pink Mountaintops - "Axis of Evol" (Jagajawar)
75. Acid Mothers Temple & the Cosmic Inferno - "Starless and Bible Black Sabbath" (Alien 8)
76. J Dilla - "Donuts" (Stones Throw)
77. Jel - "Soft Money" (Anticon)
78. Pony Up - "Make Love to the Judges With Your Eyes" (Dim Mak)
79. Beirut - "Gulag Orkestar" (Ba Da Bing)
80. Hello Astronaut, Goodby Television - "Pixelated Math Costumes (v2.0)" (olFactory/Not Not Fun)
81. Crystal Skulls - "Outgoing Behavior" (Suicide Squeeze)
82. Future Pigeon - "The Mummy" (Record Collection)
83. Fire Engines - "Codex Teenage Premonition" (Domino)
84. Department of Eagles - "A Johnny Glaze Christmas: Classical Snatches and Samples a go-go 2003-2005" (Isota)
85. Final Fantasy - "He Poos Clouds" (Tomlab)
86. Amps For Christ - "Every Eleven Seconds" (5 Rue Christine)
87. Love is All - "Nine Times That Same Song" (What's Your Rupture?)
88. V/A - "Welsh Rare Beat" (Finders Keepers)
89. Weegs - "The Million Sounds of Black" (Hungry Eye)
90. Mall - "First, Before and Never Again" (Mt. St. Mtn)
- 90.3. Baier, Sibylle - "Colour Green" (Orange Twin)



LIVE SHOWS

JULY

Thurs. 7/6 Two Sheds, Anton Barbeau
7:30 p.m. at Delta of Venus

Fri. 7/7 Be Brave Bold Robot, Justin Farren, Todd Krider
7:30 p.m. at Delta of Venus

Sat. 7/8 Rebelution
8 p.m. at Delta of Venus

Sun. 7/9 Centipede E'est, God of Shamisen
8 p.m. at Delta of Venus

Thurs. 7/13 The Blue Roots, Pete Bernhard
7:30 p.m. at Delta of Venus

Thurs 7/13 Quintron & Miss PussyCat, Harry Merry,
Death Sentence: Panda!
9:45 p.m. at Fools Foundation in Sacramento

Fri. 7/14 Tom Brosseau, Shelley Short, Vanessa VerLee
7:30 p.m. at Delta of Venus

Fri 7/14 Battleship, Pterodactyl, Party Fowl, S'd-on
Vultrs
7 p.m. at the DAM House

Sun. 7/16 Climax Golden Twins, Herb Diamonte
8 p.m. at Delta of Venus

Thurs. 7/20 Myshkin's Ruby Warblers, CJ Boyd Sexxxtet
7:30 p.m. at Delta of Venus

Fri. 7/21 A.J. Roach Band, Ian Shaul
8 p.m. at Delta of Venus

Sun. 7/23 The Four Eyes, The Ergsl!, Hunchback
8 p.m. at Delta of Venus

Thurs. 7/27 Eilen Jewell, The Heather Show
8 p.m. at Delta of Venus

Fri. 7/28 The Kemo Sabe, Danny Allen
8 p.m. at Delta of Venus

Sat. 7/29 Boca do Rio
7 p.m. at Delta of Venus

AUGUST

Thurs. 8/3 Freddi Price
8 p.m. at Delta of Venus

Fri. 8/4 Jeffrey Luck Lucas
7:30 p.m. at Delta of Venus

Mon. 8/7 Al Larsen, Thanksgiving
10 p.m. at Delta of Venus

Thurs. 8/10 The Blank Tapes, Ora Cogan
8 p.m. at Delta of Venus

Fri. 8/11 Petracovich, Angela Correa
8 p.m. at Delta of Venus

Sat. 8/12 Pumice
8 p.m. at Delta of Venus

Sun. 8/13 Feelers w/ TBA
8 p.m. at Delta of Venus

Thurs. 8/17 O'death, Skeletonbreath
8 p.m. at Delta of Venus

Fri. 8/18 Lila Nelson, Tim Delaney
8 p.m. at Delta of Venus

Sat. 8/19 Fleeting Joys, Rachel Goldstar
8 p.m. at Delta of Venus

Sun. 8/20 Plants
8 p.m. at Delta of Venus

Mon. 8/21 Andru Bemis with Jason Webley
7:30 p.m. at Delta of Venus

Tues. 8/22 June Madrona (early show), Japanner
(late show)
7 p.m. at Delta of Venus

Thurs. 8/24 The Starlings, Amee Chapman
8 p.m. at Delta of Venus

Fri. 8/25 Jake Mann, Bark Hide and Horn
8 p.m. at Delta of Venus

Sat. 8/26 The Gris Gris, Sholi (KDVS Recordings record
release show!)
8 p.m. at Delta of Venus

Sun. 8/27 Brilliant Red Lights, The Secret Stolen
8 p.m. at Delta of Venus

Thurs. 8/31 Last of the Blacksmiths, Or, the Whale
8 p.m. at Delta of Venus

SEPTEMBER

Fri. 9/1 Vermillion Lies, The Peculiar Pretzelmen
7:30 p.m. at Delta of Venus

Sat. 9/2 Neptune
8 p.m. at Delta of Venus

Thurs. 9/7 Pirates R Us
7:30 p.m. at Delta of Venus

Fri. 9/22 Mariee Sioux, Messes, Joseph Childress,
Trapeze and Carrots
7:30 p.m. at Delta of Venus

Thurs. 9/28 Ghosts of California, Rebecca Zapen
8 p.m. at Delta of Venus

Fri. 9/29 Amy and Karen
8 p.m. at Delta of Venus

OCTOBER

LAST BUT NOT LEAST!

Sat. 10/7 Operation: Restore Maximum Freedom IV
All day at Plainfield Station in Woodland
Bands TBA

LIVE IN STUDIO A

Every Thursday night from 11 p.m. to midnight, KDVS presents live performances on air from local and touring artists. Thanks to KDVS, you don't even have to leave your couch to enjoy live music.

July 6th **The Nothing**

One-man Davis hip-hop act

July 13th **The Blue Roots**

Old-timey country blues jug band from Oakland

July 20th **The Common Men**

Post-punk band from Dixon

July 27th **Lese Majesty**

Weirdo rock from the East Coast

August 3rd **Cosmic Starfish**

One-man electrofolkpop from LA

August 10th **A Fashionable Disease**

Experimental jazz/punk band from Santa Cruz

If you miss a performance, the show files are available to stream for one week after airing. Go to KDVS.org, find the programming schedule and click on Live in Studio A on Thursday nights.

Fools Foundation

1025 19th Street
Sacramento, Ca.
in the Alley, in the Basement

Gallery Hours

Tues-Sat 12pm-6pm

or by
appointment

916.446.4221

Art
Events
Organ Jamz

to view our upcoming Events & Exhibits:

www.FoolsFoundation.org

THANK YOU!

To everyone who donated during the KDV\$ on-air fundraiser!

We went beyond our goal, and raised \$69,000!

A friendly reminder: if you still haven't paid your fundraiser donation(s), please do, so we can send you your premiums!

Send payment to:

KDV\$ Fundraiser
14 Lower Freeborn Hall
Davis, CA 95616

We appreciate your support, and your tax deductible donation will keep us broadcasting for another year!